

Windsor

from his friend
M^r Bellamy.

XXVIII. A. 19

1-19

TWELVE

Original English Glee

FOR

Three, Four & Five Voices.

with an accompaniment for the

PIANO FORTE or HARP,

Composed & Dedicated to

Sig^r F. Bianchi.

by his Pupil

HENRY R. BISHOP.

The Poetry by Gray, Shenstone, Osian, J. Little Esq^r, J. Sheridan Knowles, M^r Lynch,
and John Petre Esq^r.

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Henry A. Bell

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I N D E X			Page
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M ^r Bianchi	Tho ^s Hamersley Esq ^r .	M ^r G Parrin	When would a Mortal - - - 1
M ^{rs} Bianchi	S. Harrison Esq ^r .	Tho ^s Panton Esq ^r .	The Knight & the Maid - - 8
Le Chev ^r De Barde	M ^r Incledon	M ^{rs} Panton.	The Fatal Sisters - - - 12
M ^r Bellamy. 3 Copies	Miss Jones	M ^{rs} Pemberton.	What is Love - - - 24
Miss Bellamy.	Miss Jeffreys	Mess ^{rs} Pearce & Co.	Little Bacchus - - - 30
Bishop Esq ^r .	Sir Rob ^t Kingsmill Bart:	Countess of Spencer	When the storms aloft arise 39
Miss Bolton 3 Copies	J.S Knowles Esq ^r .	M ^{rs} Stevenson	Sportive little trifler tell me 46
M ^r D. Brugier.	M ^r Lavenu 6 Copies.	D ^r Smith.	When wearied wretches - 50
D ^r Callcot.	M ^r G Lanza Jun ^r 6 Copies.	I.T Serres Esq ^r .	Ronilda - - - 60
Miss Duvall.	M ^r Leete.	Hon: John Spencer	Where art thou beam of light 65
L. Escolt Esq ^r .	M ^{rs} Lawson.	M ^r Tomkison	Foresters - - - 70
M ^r Eichman.	M ^r Marshall.	M ^{rs} Turner.	To Harmony - - - 77
S. Forbes Esq ^r .	M ^r Mountain.	M ^r Vaughan	
Miss Fortescue.	M ^{rs} Mountain.	Admiral Wilson.	
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WHEN WOULD A MORTAL

Glee
for Soprano, Tenor & Bass

The words (written expressly) by J.S. KNOWLES.

la Prima volta for: la 2.^{da} pp:

Soprano
When would a mortal e'er require to pine his life a way:

Tenore
When would a mortal e'er require to pine his life a way:

Basso
When would a mortal e'er require to pine his life away:

Piano
Forte
Allegretto

Nor yet the tranquil night de_sire nor yet the li_ving day nor yet the

Nor yet the tranquil night de_sire nor yet the li_ving day nor yet the

Nor yet the tranquil night de_sire nor yet the li_ving day the

li_ving day. Nor yet a wishless heart to have nor yet a ten_der

li_ving day. nor yet a ten_der

li_ving day. nor yet a ten_der

p *Cres.*

sigh. Nor yet a-las de-sire to live nor yet a-las to

sigh. nor yet a-las to

sigh. nor yet a-las to

smorz: smorz: smorz: smorz:

die: When hope should cry to love a-dieu

die: When hope should cry to love a-dieu

die: When hope should cry to love a-dieu

Adagio pp pp pp

Adagio

diminuendo

and die un-blefs'd tho' wept by you, then then then

and die un-blefs'd tho' wept by you, then then then

and die un-blefs'd tho' wept by you, then then then

diminuendo

Primo Tempo

Then a Mortal would de-sire to pine his life a-way: nor yet the

Then a Mortal would de-sire to pine his life a-way: nor yet the

Then a Mortal would de-sire to pine his life a-way: nor yet the

Cres.

tr tranquil night re-quire nor yet the living day nor yet the liv - - - ing

tr tranquil night re-quire nor yet the liv - - - ing day nor yet the liv - - - ing

tr tranquil night re-quire - - - - - nor yet the liv-ing day the liv - - - ing

p day nor yet the tranquil night require nor yet *Cres:* nor yet the living day nor

day: *p* nor - - - - - *Cres:* nor

day nor yet the tranquil night require nor yet nor yet the living day nor

p *Cres:*

p yet the liv - ing day nor yet the tran - quil night require nor yet nor
 yet the liv - ing day nor - - - *Cres.*
 yet the liv - ing day nor yet the tran - quil night require nor yet nor
p *Cres.*

dolce yet the liv - ing day. nor - - - yet the tranquil night re - - quire the
 nor yet the tran - - - - - quil
 yet the liv - ing day. nor yet the tranquil night re - - quire the
dolce

tranquil night require nor yet the li - - - ving day nor yet the liv - - - ing

night re - - - quire nor yet the li - - - ving day nor yet the liv - - - ing

tran - - - quil night require nor yet the living day - - - the liv - - - ing

day nor yet the liv - - - ing day.

day nor yet the liv - - - ing day.

day - - - the liv - - - ing day.

THE KNIGHT & THE MAID

Glee
for 2 Sopranos & a Bass

The words (written expressly) by J.S.KNOWLES.

Piano
Forte

mf

Andantino Grazioso:

1st Soprano

8^{va} loco

A Knight was said to love a maid who

2nd Soprano

vow'd she'd ne'er be kind who vow'd she'd ne'er be kind. The maid was cold, the

p

Cres.

Bishops' Glees

N.B.: The Bass Part may be sung by a Tenor Voice an Octave higher.

1.^{ma} *piu lento e pia:*

2.^{nda}

Basso Knight was bold the Knight the Knight was bold. The Maid she chang'd her mind the

The Maid she chang'd her mind the

f *fz* *piu lento e pia:*

Maid she chang'd her mind the Knight was bold the Maid she chang'd her mind

Maid she chang'd her mind the Knight was bold the Maid she chang'd her mind

Maid she chang'd her mind the Knight was bold she chang'd her mind

f *p* *3* *p*

Piano introduction in D major, 2/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. The dynamic is marked *mf* (mezzo-forte). The piece concludes with a *loco* (ad libitum) section in the right hand.

1st Soprano

The Knight he mov'd the Maid he lov'd that was so cold be-fore that

Piano accompaniment for the first vocal line, continuing the melody and bass line from the introduction.

2nd Soprano

was so cold be-fore. The Maid so bright she lov'd the Knight she lov'd she lov'd the

Piano accompaniment for the second vocal line, continuing the melody and bass line.

piu lento e pia:

The Knight he lov'd no more the Knight he lov'd no more she lov'd the Knight the
 Knight The Knight he lov'd no more the Knight he lov'd no more she lov'd the Knight the
 The Knight he lov'd no more the Knight he lov'd no more she lov'd the Knight

piu lento e pia:

Knight he lov'd no more.
 Knight he lov'd no more.
 he lov'd no more.

THE FATAL SISTERS

*Glee
for 2 Sopranos & a Bass.**The words by GRAY.**Allegro con fuoco*

Soprani

Basso

Piano
Forte

Bishops Glees

The musical score is written for three vocal parts: Soprani, Basso, and Piano Forte. The Soprani and Basso parts are in treble clef, while the Piano Forte part is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro con fuoco'. The lyrics are: 'Now now the storm begins to low'r'. The Piano Forte part features a complex, rhythmic accompaniment with many beamed notes. The Basso part has a melodic line with some grace notes. The Soprani part is mostly rests, indicating it may enter later.

p *Cres.* *ff*
Haste the loom of Hell pre-pare.

Haste the loom of Hell pre-pare.

ff *pp*
Haste the loom of Hell pre-pare. I - - - ron sleet

ff *p*

p *Cres.* *f*
Hurtles in the darken'd Air.

Hurtles in the darken'd Air Hurtles

of ar - - rowy show'r Hurtles in the darkend Air.

Cres. *f*

Bishops Glees

mf
Hur - tles in the darken'd Air
in the dark - - - end Air
p
Hur - tles in the darken'd Air now the storm
p
be_gins to low'r Haste haste the loom
ff

The musical score is written for four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has one flat (B-flat). The tempo and dynamics are indicated by *mf*, *p*, and *ff*. The lyrics are: "Hur - tles in the darken'd Air in the dark - - - end Air Hur - tles in the darken'd Air now the storm be_gins to low'r Haste haste the loom".

of Hell pre - pare I - - - - - ron sleet
I - - - - - ron sleet
I - - - - - ron sleet of arrowy
dim *p*
of ar - - - - - rowy show'r Hur - - - - - tles - - - - - in
of ar - - - - - rowy show'r Hurtles in - - - - - the Air
show'r I - - - - - ron sleet of ar - - - - - rowy show'r - - - - - Hur - - - - - tles in

the dark end Air the darken'd Air in

in the darken'd Air the darken'd Air Hurtles in

the dark end Air the darken'd Air Hurtles in

the dark end Air

the dark end Air

the dark end Air

dim:

Bishops Glees

Allegro Moderato

p

Weave the crimson web of war.

p weave the crimson web of war

p weave the crimson web of war

in imitation of the Trumpet.

f

f

p weave the crimson web of war.

p let us go and let us

p weave the crimson web of war. let us

p weave the crimson web of war.

p

f *p* Cres.

fly let us go let us go and let us fly. *f* where our

go and let us fly let us go and let us fly. *f* where our

let us go let us go and let us fly. *f* where our

friends the con - flict share where they triumph where they die.

friends the con - flict share where they triumph where they die.

friends the con - flict share where they triumph where they die.

Andantino

19

Horror covers all the heath clouds of car-nage blot the

Horror covers all the heath clouds of car-nage blot the

Horror co - vers all the heath all the

pp

Sun Sisters weave the web of death Sis ters weave the web of

Sun Sisters weave the web of death Sis ters weave the web of

heath Sis - ters weave the web of death Sisters weave - - - the web of

Gres.

death Sisters cease - - - Sis - ters cease the work is

death cease Sis - ters cease the work is

death Sisters cease Sis - ters cease the work is

done. Hail the task and hail the hands songs of Joy and

done. Hail the task and hail the hands songs - - - of

done. Hail the task and hail the hands and songs - - - of

f *dim:* *pp*
tri-umph sing Sisters weave the web of death Sisters
tri-umph sing Sisters weave the web of death Sisters
tri-umph sing Sisters weave the web of death Sisters cease
pp
cease Sisters cease Sisters cease the work is
cease Sisters cease Sisters cease the work is
Sisters cease Sisters cease the work is

done the work is done the work is done the work is done Sisters cease Sis - ters

Bishops' Glees

cease the work is

the work is done the work is

cease the work is

done

done

done

done

The musical score is written for four parts: two vocal staves (Soprano and Alto) and two piano staves (Treble and Bass). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and dynamic markings (*ff*, *p*, *f*). The lyrics are printed below the vocal staves. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

WHAT IS LOVE !!

Glee
for Soprano, Tenor, & Bass.

The words by M^r LYNCH.

Soprano
What is love what is love you ask fair Creature mark the

Tenore
What is love what is love you ask fair Creature mark the

Basso
What is love you ask fair Creature mark

Piano
dolce Andante Cantabile Legato

Forte



notes of ev'ry Sigh Mark the glow of ev'ry feature mark the mad'ning melting

notes of ev'ry Sigh Mark the glow of ev'ry feature mark the mad'ning melting

the notes of ev'ry Sigh Mark the glow of ev'ry feature mark the mad'ning melting

eye: restless un-ea-sy as the youth be-side thee sits views thy

eye: trembling as the youth be-side thee sits

eye: blest: as the youth be-side thee sits views thy

dolce

smiles now pleas'd now cra_zy calm by turns and wild by fits:
views thy smiles now pleas'd now cra_zy calm and wild by fits: Ask the
smiles now pleas'd now cra_zy calm by turns and wild by fits:

Ask the
voice that sweet_ly fal_ters ask the ar_dent thrilling squeeze.

Bishops' Glees

The musical score is written for a vocal soloist and piano accompaniment. It consists of three systems of staves. The first system has a vocal staff and two piano staves. The second system has a vocal staff and two piano staves. The third system has a vocal staff and two piano staves. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time (C). The lyrics are: "coun - te - nance that al - ters smiles that melt and frowns that freeze smiles that melt and frowns that freeze what is love what is love what is love." The piano part features arpeggiated chords and sustained notes. The word "tenuto" is written below the piano part in the third system.

coun - te - nance that al - ters smiles that melt and frowns that freeze smiles that

melt and frowns that freeze what is love what is love what is love .

tenuto

pp

What is love you ask fair Creature mark the notes of ev'ry sigh mark the

pp

What is love you ask fair Creature mark the notes of ev'ry sigh mark the

pp

What is love you ask fair Creature mark - the notes of ev'ry sigh mark the

glow of ev'ry fea_ture mark the mad'ning melting eye: Restless

glow of ev'ry fea_ture mark the mad'ning melting eye:

glow of ev'ry fea_ture mark the mad'ning melting eye:

f

Bishops Glees

un - ea - sy as the youth be - side thee sits Views thy

trembling as the youth be - side thee sits

blest as the youth be - side thee sits Views thy

dolce

smiles now pleas'd now cra - zy calm by turns and wild by fits.

Views thy smiles now pleas'd now cra - zy calm and wild by fits.

smiles now pleas'd now cra - zy calm by turns and wild by fits.

rfz

LITTLE BACCHUS

Glee
for 2 Sopranos & a Bass.

The words (written expressly) by JOHN PETRE ESQ^R

Vivace La prima volta Piano la 2^{nda} Forte.

Soprani

Little Bacchus reel-ing fel-low haste and aid me with thine art, Bring the

Basso

Little Bacchus reel-ing fel-low haste and aid me with thine art, Bring the

Little Bacchus reel-ing fel-low haste and aid me with thine art, Bring the

Piano

Forte

Bishops

Glees

La prima volta Piano la 2^{nda} Forte.

juice of grape so mel-low and its powers quick im-part. part. Cupid hence thy

juice of grape so mel-low and its powers quick im-part. part. Cupid hence thy

juice of grape so mel-low and its powers quick im-part. part. Cupid hence thy

rf *rf* *dolce*

wiles are teasing seek no more to make me Mad. Him I fol-low who more pleasing

wiles are teasing seek no more to make me Mad. Him I fol-low who more pleasing

wiles are teasing seek no more to make me Mad. Him I fol-low who more pleasing

piu lento

will not let me e'er be sad will not let me e'er be sad. *a tempo*

will not let me e'er be sad will not let me e'er be sad, Him I

will not let me e'er be sad will not let me e'er be sad.

piu lento

p *Cres.*

Him I follow who more pleasing will not

follow Him I follow, Him I follow who more pleas - - - ing will not

p *Cres.*

Him I follow who more pleasing

p *Cres.*

let me e'er be sad Little Bacchus reeling fellow haste and aid me

let me e'er be sad Little Bacchus reeling fellow haste and aid me

will not let me e'er be sad Little Bacchus reeling fellow haste and aid me

la 1.^{ma} volta *pp* la 2.^{nda} Forte

dim:

with thine art bring the juice of grape so mellow and its powers quick impart. Little part. Bring me

with thine art bring the juice of grape so mellow and its powers quick impart. Little part.

with thine art bring the juice of grape so mellow and its powers quick impart. Little part.

1st time 2nd

f *p*

p then - - - that bowl of plea-sure sparkling with the roseate wine If on

p Bring me then that bowl of plea-sure sparkling with the roseate wine If on

p Bring me then that bowl of plea-sure sparkling with the roseate wine

me thou pour'st thy trea - - - sure Bacchus I'll be e - - ver thine.

me thou pour'st thy trea - - - sure Bacchus I'll be e - - ver thine.

If on me thou pour'st thy treasure Bacchus I'll be ever ever

The musical score is written for four parts: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the final line of the vocal melody and the piano accompaniment. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

Bac_chus I'll be e...ver thine. If on me thou pour'st thy trea...

Bacchus I'll be e...ver thine.. If on me thou pour'st thy trea...

thine Bacchus I'll be e...ver thine. If on me thou

sure Bac - - - chus I'll be e - - - ver thine. V.S.

sure Bac - - - chus I'll be e - - - ver thine.

pourst thy trea - - - sure I'll be e - - - ver thine. V.S.

La prima volta *pp.* la 2.^{nda} Forte:

Lit_tle Bacchus reel_ing fel_low haste and aid me with thine art, Bring the

Lit_tle Bacchus reel_ing fel_low haste and aid me with thine art, Bring the

Lit_tle Bacchus reel_ing fel_low haste and aid me with thine art, Bring the

juice of grape so mel_low and its powers quick im-part. part. Bring the

juice of grape so mel_low and its powers quick im-part. part. Bring the

juice of grape so mel_low and its powers quick im-part. part. Bring the

1.st time 2.nd CODA *p* 8^{va} *p*

juice of grape so mel-low and its pow-ers quick im-part.

juice of grape so mel-low and its pow-ers quick im-part.

juice of grape so mel-low and its pow-ers quick im-part.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'juice of grape so mel-low and its pow-ers quick im-part.' repeated for each voice part.

f Bring the juice of grape so mel-low and its pow-ers quick im-

f Bring the juice of grape so mel-low and its pow-ers quick im-

f Bring the juice of grape so mel-low and its pow-ers quick im-

This system continues the musical score with a forte (*f*) dynamic marking. It features three vocal staves and a piano accompaniment. The lyrics are 'Bring the juice of grape so mel-low and its pow-ers quick im-' repeated for each voice part.

- part and its pow-ers quick im-part and its powers
- part and its pow-ers quick im-part and its powers
- part and its pow-ers quick im-part and its powers
- part and its pow-ers quick im-part and its powers

quick im-part
quick im-part
quick im-part
loco

Bishops' Glees

Detailed description: This is a musical score for a piece titled 'Bishops' Glees'. It consists of two systems of music. The first system has four staves: three for vocal parts (Soprano, Alto, and Tenor/Bass) and one for piano accompaniment. The vocal parts have lyrics: '- part and its pow-ers quick im-part and its powers'. The piano part features a complex, flowing melody in the right hand and a simpler bass line in the left hand. The second system continues the vocal parts with the lyrics 'quick im-part' and ends with a double bar line. The piano part continues with a similar texture, including a 'loco' marking above the right hand. The title 'Bishops' Glees' is printed at the bottom left of the page.

WHEN THE STORMS ALOFT ARISE

Glee
for Alto, Tenor & Bass.

The words selected from *OSSIAN*.

Allegro Spirituoso

Alto
Tenore
Basso
Piano Forte

for.

When the storms a-loft a-rise... when the north lifts the wave on

for.

When the storms a-loft a-rise... when the north lifts the wave on

for.

When the storms a-loft a-rise... when the north lifts the wave on

for.

Allegro Spirituoso

8^{ve}

high - - - and look - - - on the fa - - - tal rock

high - - - I sit by the sounding shore and look on the fa - - - tal rock

high - - - I sit by the sounding shore and look on the fa - - - tal rock

p *Cres.* *mf*

pp I sit by the sounding shore - - - and look on the fa - - - tal rock

pp I sit by the sounding shore - - - and look on the fa - - - tal rock

p I sit by the sounding shore by the sounding shore

pp

ff when the north lifts the wave on high.

ff when the north lifts the wave on high. . . when the north lifts the wave on high.

ff when the north lifts the wave on high. . . when the north lifts the wave on high.

when the storms a loft a rise. . . when the storms a loft a rise. V.S.

when the storms a loft a rise. . . when the storms when the storms a rise.

when the storms a loft a rise. . . when the storms when the storms a rise.

V.S.

Largo Cantabile

dolce

Often by the set-ting Moon, of--ten by the set-ting Moon, by the
Often by the set-ting Moon, of--ten by the set-ting Moon, of--ten
Often by the

Largo Cantabile

dolce

set-ting Moon I see the ghosts of my children. Half
by the set-ting Moon I see the ghosts of my children. Half
set-ting Moon I see the ghosts of my chil--dren. Half view-less They

piu lento

viewless half viewless they walk in mournful conference to -

viewless half viewless they walk in conference to -

walk half viewless they walk they

piu lento

gether they walk in mournful conference in mournful

gether they walk in mournful mournful conference in mournful

walk in mournful conference in mournful conference in mournful

Cres. *pp*

conference to-ge-ther In mourn-ful con-ference to-ge-ther

conference to-ge-ther In mournful con-ference to-ge-ther

conference to-ge-ther In mournful con-ference to-ge-ther

Cres. *pp*

I am sad oh CAR-MOR, nor

Espressivo I am sad I am sad oh CAR-MOR, nor small is my

I am sad I am sad I am sad oh CAR-MOR, nor small is my cause of

Bishops Glees

small is my cause nor small is my cause of woe, nor small is my cause of
cause nor small nor small is my cause of woe, nor small nor small is my cause of
woe nor small is my cause of woe, nor small nor small is my cause of
woe, nor small is my cause of woe.
woe, nor small nor small is my cause of woe.
woe, nor small nor small is my cause of woe.
woe, nor small nor small is my cause of woe.

SPORTIVE LITTLE TRIFLER TELL ME

Glee
*for Alto, Tenor, & Bass.**The words (written expressly) by JOHN PETRE ESQ^R*

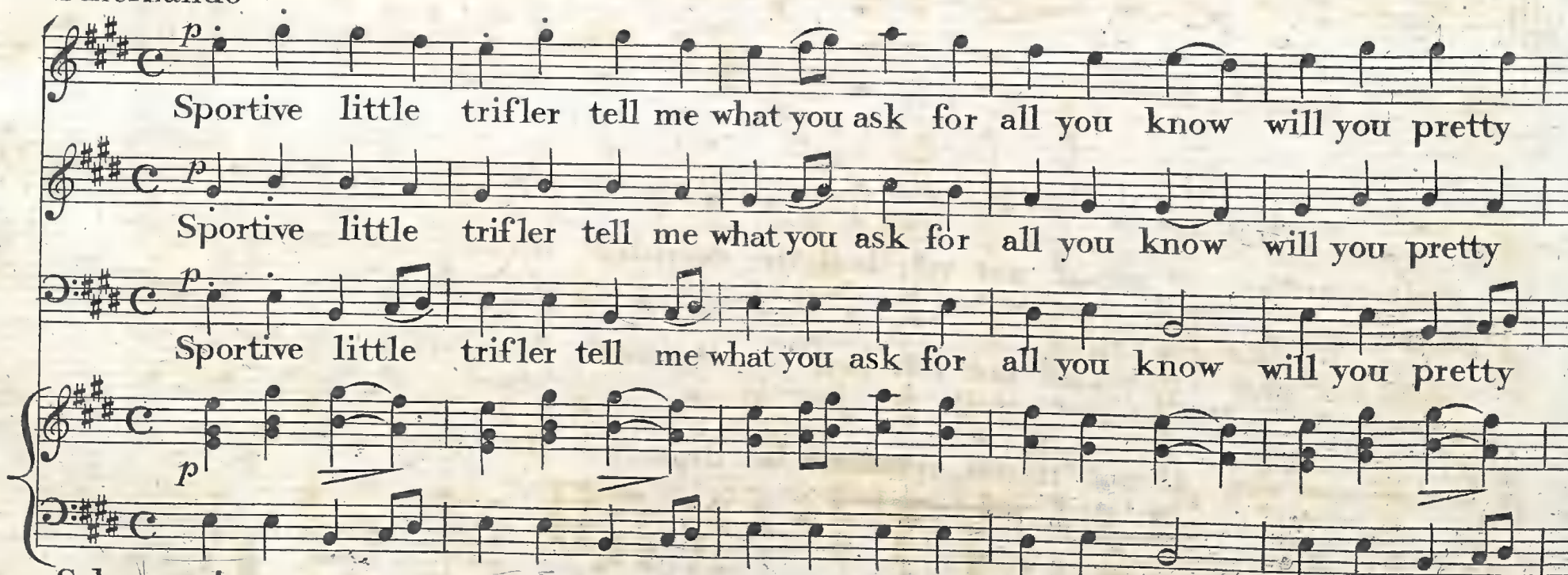
Scherzando

Alto
Sportive little trifler tell me what you ask for all you know will you pretty

Tenore
Sportive little trifler tell me what you ask for all you know will you pretty

Basso
Sportive little trifler tell me what you ask for all you know will you pretty

Piano Forte
Scherzando



urchin sell me arrows, quiver and your bow? *mf* why thus silent be persuaded makeme happy happy
 urchin sell me arrows, quiver and your bow? *mf* why thus silent be persuaded makeme happy happy
 urchin sell me arrows, quiver and your bow? why thus silent be persuaded makeme happy happy

while you can *p* if not if not you shall be degraded *f* Banish'd from the haunts of man.
 while you can *p* if not if not you shall be degraded *f* Banish'd from the haunts of man.
 while you can *p* if not if not you shall be degraded *f* Banish'd from the haunts of man.

if not if not you shall be degraded Banish'd from the haunts of man sportive little
if not if not you shall be degraded Banish'd from the haunts of man sportive little
if not if not you shall be degraded Banish'd from the haunts of man - loco

trifler tell me what you ask for all you know will you pretty urchin sell me arrows, quiver
trifler tell me what you ask for all you know will you pretty urchin sell me arrows, quiver
tell me what you ask for all you know will you pretty urchin sell me arrows, quiver

Bishops' Glees

and your bow will you pretty pretty urchin sell me arrows, quiver and your bow

and your bow will you pretty pretty urchin sell me arrows, quiver and your bow

and your bow will you pretty pretty urchin sell me arrows, quiver and your bow

will you pretty pretty urchin sell me arrows, quiver and your bow.

will you pretty pretty urchin sell me arrows, quiver and your bow.

will you pretty pretty urchin sell me arrows, quiver and your bow.

loco

WHEN WEARIED WRETCHES

Glee
for Soprano, Alto, Tenor & Bass.

The words by J. LITTLE ESQ.^R

Larghetto Sempre Piano

Soprano

Alto

Tenore

Basso

Piano Forte

When wearied wretches sink to sleep; how soft their slumbers lie

When wearied wretches sink to sleep; how heavnly soft their slumbers lie

When wearied wretches sink to sleep; how soft their slumbers lie

When wearied wretches sink to sleep; how

Larghetto

Bishops Glees

how sweet to those who weep who weep and long to Die.

how sweet is Death to those who weep To those who weep and long to Die.

how sweet is Death to those who weep To those who weep and long to Die.

sweet is Death to those who weep To those who weep and long to Die.

Un poco piu Vivace

Saw you the soft and gras - sy bed where flow'rets deck the green earths breast 'tis

Saw you the soft and gras - sy bed where flow'rets deck the green earths breast

Saw you the soft and gras - sy bed where flow'rets deck the green earths breast

Un poco piu Vivace

Bishops Glees

there I wish to lay my head 'tis there. I wish to sleep at

'Tis there I wish 'Tis there I wish 'Tis there I wish to sleep at

'Tis there I wish 'Tis there I wish 'Tis there I wish to sleep at

'Tis there I wish to sleep at

rest to sleep at rest when wea-ried wretches

rest to sleep at rest when wearied wretches

rest to sleep at rest when wearied wretches

rest 'Tis there I wish to sleep at rest when wearied wretches

slentando

sfz

p

Larghetto

Larghetto

Bishops Glees

sink to sleep how soft their slumbers lie how sweet to
 sink to sleep how heav'nly soft their slumbers lie how sweet is death to
 sink to sleep how soft their slumbers lie how sweet is death to
 sink to sleep how sweet is death to

Allegretto *pp*
 those who weep who weep and long to die Lo' now me... thinks in
 those who weep to those who weep and long to die Lo' now me... thinks in
 those who weep to those who weep and long to die Lo' now me... thinks in
 those who weep to those who weep and long to die Lo' now me... thinks in
 those who weep to those who weep and long to die Lo' now me... thinks in

Allegretto

tones sub-lime as viewless o'er our heads they bend they whisper they

tones sub-lime they whisper

tones sub-lime as viewless o'er our heads they bend they whis- - - per

tones sub-lime as viewless o'er our heads they bend

whisper they whisper they whisper

they whisper they whisper they whisper

whis- - - per they whis- - - per

they whis- - - per whis- - - per

Thus we steal your

Thus we steal your

Thus we steal your

Thus we steal your

Thus we steal your

Thus we steal your

Thus we steal your

Thus we steal your

time your time weak mortals *f* Thus we steal your time your time weak
time weak mortals *f* Thus we steal your time weak
time your time weak mortals *f* Thus we steal your time your time weak
time weak mortals *f* Thus we steal your time weak

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The key signature has three sharps (F#, C#, G#). The lyrics are: 'time your time weak mortals' followed by a forte (*f*) section: 'Thus we steal your time your time weak'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

mortals *p* thus we steal your time weak mortals 'till your days shall end
mortals thus we steal your time 'till your days shall end
mortals thus we steal your time 'till your days shall end
mortals *p* thus we steal your time weak mortals 'till your days shall end

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: 'mortals' followed by a piano (*p*) section: 'thus we steal your time weak mortals 'till your days shall end'. The piano accompaniment continues with the same patterns as the first system, maintaining the key signature and tempo.

Thus we steal your time weak mortals till your days shall end. Then

Thus we steal your time till your days shall end. Then

Thus we steal your time till your days shall end. Then

Thus we steal your time weak mortals till your days shall end. Then

f

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first staff begins with a forte (*f*) dynamic marking.

con Spirito

wake the dance and wake the song re-sound the festive mirth and glee,

wake the dance and wake the song re-sound the festive mirth and glee,

wake the dance and wake the song re-sound the festive mirth and glee,

wake the dance and wake the song re-sound the festive mirth and glee, re.

con Spirito

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first staff of this system begins with a 'con Spirito' instruction.

The festive mirth and glee re-sound the festive mirth and glee a-

The festive mirth and glee re-sound the festive mirth and glee a-

re-sound the festive mirth and glee

sound

p *Cres.* *p*

Andante

las the days have pass'd a-long the days we ne-ver

las the days have pass'd a-long the days we

the days we ne-ver

las the days have pass'd a-long the days we

Tempo Primo

Tempo Primo

Andante

Espressivo

more shall see the days we never the days we never the

never more shall see the days we never the

more shall see the

never more shall see

days we ne-ver more shall see a-las the days have

days we ne-ver more shall see a-las the days have

days we ne-ver more shall see a-las the days have

Colla Voce

pals'd a long the days we never never never more shall see the

pals'd a long the days we never more shall see the

pals'd a long the days we never more shall see the

the days we never more shall see the

sesten.

Largo

days we never never ne. ver more shall see see

days we ne. ver more shall see see

days we ne. ver more shall see see

days we ne. ver more shall see see

1 Largo

1st time *2nd*

RONILDA

Glee

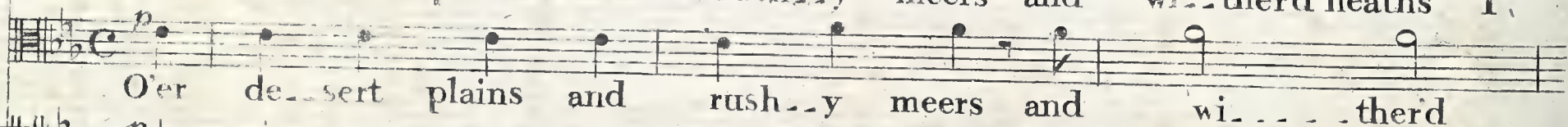
*Tenor Alto Tenor & Bass**The words by SHENSTONE**This melody composed for Mr. Billings ton.
and after words Harmonized for her at
her request -*

Andantino Sostenuto.

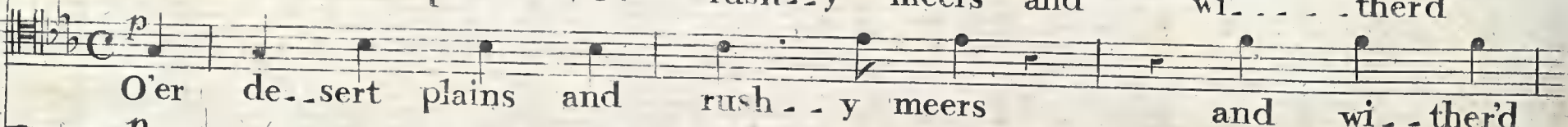
Soprano.



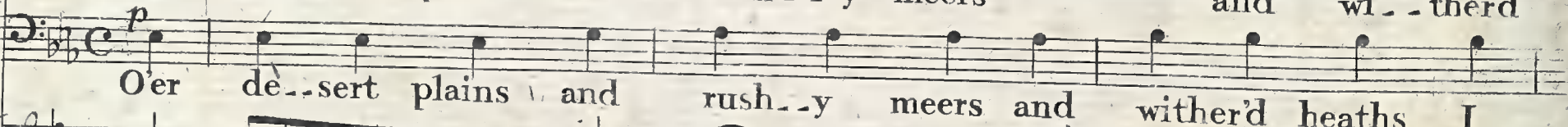
Alto.



Tenore.

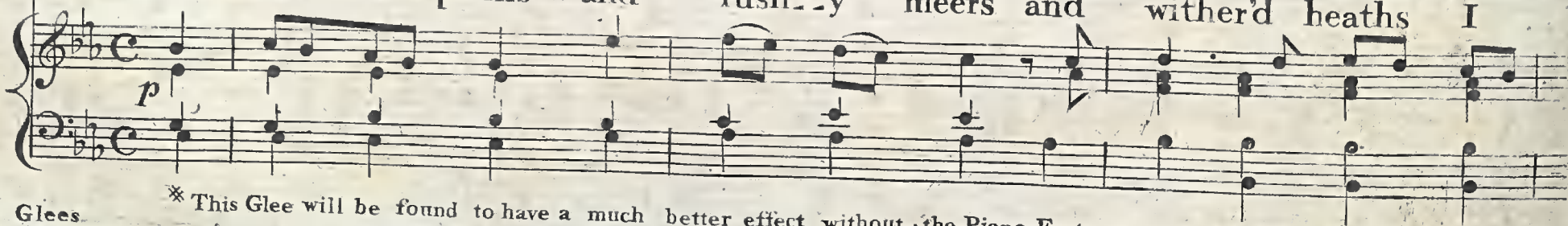


Basso.



Piano.

Forte.



Bishops

Glees

* This Glee will be found to have a much better effect without the Piano Forte accompaniment.

rove; where tree, nor spire, nor cot appears I pass to meet my love, Ro - *staccato : pp*

heaths I rove; where spire, nor cot appears I pass to meet my love, Ro - *pp*

heaths I rove; nor cot appears I pass to meet my love, Ro - *pp*

rove; where tree, nor spire, nor cot appears I pass to meet my love, Ro - *pp*

mf But tho' my path were damask'd o'er with beauties e'er so fine, My *p*

mf But tho' my path were damask'd o'er with beauties e'er so fine, My *p*

mf But tho' my path were damask'd o'er with beauties e'er so fine, My *p*

mf But tho' my path were damask'd o'er with beauties e'er so fine, My *p*

bu - sy thoughts would fly be - fore, To fix a - lone on thine RO - NIL - - DA.

bu - sy thoughts would fly be - fore, To fix a - lone on thine RO - NIL - - DA.

bu - sy thoughts would fly be - fore, To fix a - lone on thine RO - NIL - - DA.

bu - sy thoughts would fly be - fore, To fix a - lone on thine RO - NIL - - DA.

No fir crown'd hills could give de - light No pa - lace please mine eye. No

No fir crown'd hills could give de - light No pa - lace please mine eye. No

No fir crown'd hills could give de - light nor please mine eye

No fir crown'd hills could give de - light No pa - lace please mine eye

py-ra-mids a-ë-rial height where mould'ring Monarchs lie Ro-NIL-DA.

py-ra-mids a-ë-rial height where mould'ring Monarchs lie Ro-NIL-DA.

No py-ra-mids a-ë-rial height where mould'ring Mo-narchs lie Ro-NIL-DA.

Unmov'd should Eastern Kings advance, could I the pa-geant see

Unmov'd should Eastern Kings advance, could I the pa-geant see

Unmov'd should Eastern Kings advance, could I the pa-geant see

Unmov'd should Eastern Kings advance, could I the pa-geant see

musical score for the first system of "Bishops' Glees". It features five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "splendour might catch one scornful glance Not. splendour might catch one scornful glance Not see splendour might catch one scornful glance Not splendour might catch one scornful glance Not steal one". The piano part includes a melodic line in the right hand and a more active line in the left hand. Dynamics like *f* (forte) are indicated.

splendour might catch one scornful glance Not.
splendour might catch one scornful glance Not
see splendour might catch one scornful glance Not
splendour might catch one scornful glance Not steal one

Largo

musical score for the second system of "Bishops' Glees". It continues with the same five staves. The lyrics are: "steal one thought from thee RO - NIL - DA. steal one thought from RO - NIL - DA. steal one thought from RO - NIL - DA. thought from thee one thought from thee RONIL - DA.". The tempo is marked "Largo". The piano accompaniment features a triplet in the left hand. Dynamics like *f* (forte) are indicated.

steal one thought from thee RO - NIL - DA.
steal one thought from RO - NIL - DA.
steal one thought from RO - NIL - DA.
thought from thee one thought from thee RONIL - DA.

Bishops' Glees Largo

WHERE ART THOU BEAM OF LIGHT

Glee
For 2 Sopranos Tenor & Bass
or Soprano Alto Tenor & Bass

The words selected from OSSLAN.

Adagio

Soprano 1^{mo}

Soprano 2^{da} (or Alto
8^{ve} higher)

Tenore

Basso

Piano Forte

Adagio

The musical score is written for five parts: Soprano 1^{mo}, Soprano 2^{da} (or Alto 8^{ve} higher), Tenore, Basso, and Piano Forte. The tempo is marked 'Adagio' at both the beginning and end of the score. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are 'Where Where Where art thou beam of light'. The vocal parts use dynamic markings 'p' (piano) and 'sfz' (sforzando). The piano accompaniment is written for a grand piano with two staves.

Where art thou beam of light. thou beam of light

Where art thou beam of light. thou beam of light

Where art thou beam of light. thou beam of light

Where art thou beam of light. thou beam of light

sfz

Siciliana

sempre piano

Hunters from the mossy rock saw ye the blue eyed fair Hunters from the mossy rock

Hunters from the mossy rock saw ye the blue eyed fair Hunters from the mossy rock

Hunters from the mossy rock saw ye the blue eyed fair Hunters from the mossy rock

Hunters from the mossy rock saw ye the blue eyed fair Hunters from the mossy rock

sempre piano

Siciliana

saw ye the blue eyed fair. Are her steps on grassy LUMON near the bed of
saw ye the blue eyed fair. Are her steps on grassy LUMON near the bed of
saw ye the blue eyed fair. Are her steps on grassy LUMON near the bed of
saw ye the blue eyed fair. Are her steps on grassy LUMON near the bed of

ro - ses are her steps on grassy LUMON near the bed of ro - ses .
near the bed of ro - ses .
ro - ses are her steps on grassy LUMON near the bed of ro - ses .
ro - ses are her steps on grassy LUMON near the bed of ro - ses .

dolce
dolce
dolce
dolce
dim:
dim:
dim:
dim:
dim:

ad lib

Ah me! ah me! I be--hold her bow in the

Ah me! ah me! I be--hold her bow in the

Ah me! ah me! I be--hold her bow in the

Ah me! ah me! I be--hold her bow in the

ad lib

pp a tempo

hall I be--hold her bow in the hall. where art thou where art thou beam of light

hall her bow in the hall. where art thou beam of light

hall her bow in the hall. where art thou beam of light

hold her bow in the hall. where art thou beam of light

Bishops Glees

where art thou beam of light. where art thou where art thou beam of light

where art thou beam of light. where art thou beam of light

where art thou beam of light. where art thou beam of light

where art thou beam of light. where art thou beam of light

where art thou beam of light. where art thou beam of light

sfz

Adagio

where art thou beam of light beam of light beam of light.

where art thou beam of light beam of light beam of light.

where art thou beam of light beam of light beam of light.

where art thou beam of light beam of light beam of light.

where art thou beam of light beam of light beam of light.

Adagio

FORESTERS

Glee

*for Alto 2 Tenors & a Bass**The words (expressly written) by JOHN PETRE ESQ^R*

a la Chafse

Alto
Tenore 1^{mo}
Tenore 2^{do}
Basso
Piano Forte
Bishops Glees

a la Chafse

Foresters sound the cheerful horn Hark to the woods a - - way DI -

Foresters sound the cheerful horn Hark to the woods a - - way DI -

Foresters sound the cheerful horn Hark to the woods a - - way

Foresters sound the cheerful horn Hark to the woods a - - way DI -

A - NA with her nymphs this morn will hunt the stag to bay.
 A - NA with her nymphs this morn will hunt the stag to bay. *mf*
 with her nymphs this morn will hunt the stag to bay. at length return'd from
 A - NA with her nymphs this morn will hunt the stag to bay. at length return'd from *mf*
 while VENUS with se - ducing grace shall
 while VENUS with se - ducing grace shall
 healthful chace Let BACCHUS crown the day
 healthful chace Let BACCHUS crown the day while VENUS with se - ducing grace shall

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system of music features the lyrics "all our toil re-pay all our toil all our toil all our toil re-pay" repeated across the vocal staves. The piano accompaniment consists of chords and moving lines in both hands. The second system of music features the lyrics "For-esters sound the cheerful horn Hark to the woods a way DI-A-NA with her" repeated across the vocal staves. The piano accompaniment continues with similar harmonic support. The score is marked with a piano (*p*) dynamic.

all our toil re-pay all our toil all our toil all our toil re-pay

all our toil re-pay all our toil all our toil all our toil re-pay

all our toil re-pay all our toil all our toil all our toil re-pay

all our toil re-pay all our toil all our toil all our toil re-pay

For-esters sound the cheerful horn Hark to the woods a way DI-A-NA with her

For-esters sound the cheerful horn Hark to the woods a way DI-A-NA with her

For-esters sound the cheerful horn Hark to the woods a way DI-A-NA with her

For-esters sound the cheerful horn Hark to the woods a way DI-A-NA with her

For-esters sound the cheerful horn Hark to the woods a way DI-A-NA with her

For-esters sound the cheerful horn Hark to the woods a way DI-A-NA with her

nymphs this morn will hunt the stag to bay. For foresters sound the cheerful horn

nymphs this morn will hunt the stag to bay. For foresters sound the cheerful horn

nymphs this morn will hunt the stag to bay. For foresters sound the cheerful horn

nymphs this morn will hunt the stag to bay.

sound the cheerful horn Foresters sound the cheerful horn sound the cheerful horn

sound the cheerful horn Foresters sound the cheerful horn sound the cheerful horn

sound the cheerful horn Foresters sound the cheerful horn sound the cheerful horn

sound the cheerful horn sound the cheerful horn

mf Hark to the woods a way away Hark Hark to the woods a way *p* DI - A - NA with her

mf Hark to the woods a way away Hark Hark to the woods a way *p* DI - A - NA with her

mf Hark a way DI - A - NA with her

mf *p*

smorz nymphs this morn will hunt the stag to bay *f* Foresters sound the cheerful horn hark

nymphs this morn will hunt the stag to bay *f* Foresters sound the cheerful horn hark

p will hunt the stag to bay *smorz* *f* Foresters sound the cheerful horn

nymphs this morn will hunt the stag to bay *f* Foresters sound the cheerful horn hark

hark to the woods a - - way hark to the woods a - - way hark to the woods a - - way

hark to the woods a - - way hark to the woods a - - way

hark to the woods a - - way

hark to the woods a - - way

p colla voce

hark to the woods a - - way hark - - - to the woods a - - way

hark to the woods a - - way Foresters sound the cheerful horn hark to the woods a - - way

hark to the woods a - - way Foresters sound the cheerful horn hark to the woods a - - way

Foresters sound the cheerful horn hark to the woods a - - way

Bishops Glees

TO HARMONY

Glee

For Soprano, Alto, 2 Tenors & Bass

The words (written expressly) by JOHN PETRE ESQ^r

Soprano

p To Har - mony to Har - mony Se - *Cres:*

Alto

p To Har - mony to Har - mony Se -

Tenore 1.^{mo}

p To Har - mony To Har - *Cres:*

Tenore 2.^{do}

p To Har - mony To Har - mony. to Har - mony.

Basso

p To Har - mony. to Har - mony.

Piano Forte

p **Larghetto Sostenuto**

Cres:

tr *mf*
 -- ra -- phic Maid let ze -- phys all their in -- cence pay their
 -- ra *decres* -- phic Maid let zephyrs all -- their incence pay all
decres -- mo -- ny let ze -- phys all their in -- cence their
 -- ny Se -- ra -- phic Maid *mf* let zephyrs all their incence pay all
decres -- mo -- ny *mf* let zephyrs all their incence pay let ze -- phys all their
p

in cence pay the stor my winds by spring al lay'd the

their in cence pay the stor my winds

in cence pay the stor my winds by

their in cence pay the stor my winds by spring al lay'd the

in cence pay the stor my winds by spring allay'd the

mf

stor . . . my winds the stor . . my winds by spring allay'd no more shall rule with
 the stor . . my winds by spring al . lay'd with
 spring al . lay'd no more shall rule with chil . ling sway with
 stor . . my winds by spring al . lay'd no more shall rule with
 stormy winds by spring al . lay'd . . . no more shall rule with
 stormy winds by spring al . lay'd no more shall rule with

dolce
fz *dolce*
fz *dolce*

Allegro ma non troppo.

chil - - - ling sway: *p* The Nymphs who in the woody glade delight to pass their

chil - - - ling sway:

chil - - - ling sway:

chil - - - ling sway:

chil - - - ling sway:

Allegro ma non troppo

p

happy days shall to thy name in ev'ry shade pay sweet de_votion by their lays .

p shall to thy

dolce shall to thy name pay sweet de_votion by their lays .

dolce shall to thy name paysweet de_votion by their lays .

p shall to thy name in ev'ry shade .

The piano accompaniment is written for the right and left hands, featuring a melody in the right hand and a supporting bass line in the left hand, with various chords and arpeggios.

f shall to thy name in ev'ry shade *p* pay sweet devotion by their lays.

f name in ev'ry shade pay sweet devotion by their lays.

f shall to thy name in ev'ry shade *p* pay sweet devotion by their lays.

p pay sweet devotion by their lays.

f shall to thy name in ev'ry shade *p* pay sweet devotion by their lays. *fz*

f

fz

12

1st time 2^d time

The Im-patient time by thee with-

Im-patient

Im-patient time im-

Im-

8^{va} loco

fz fz fz fz

p

-eld by thee withheld will throw a side his long worn scythe his long worn scythe and
 time by thee withheld by thee withheld will throw a side his long worn scythe his long worn
 Impatient time by thee withheld by thee withheld. will throw a side his long worn
 -pa-tient time by thee withheld. will throw a side his long worn
 -pa-tient time by thee withheld. will throw a side his long worn

8. va loco

by thy heav'nly art *mf* impell'd and by thy heav'nly art *f* impell'd shall praise thy fame in

scythe. *mf* and by thy heav'nly art impell'd and by thy heav'nly art *f* impell'd shall praise thy

scythe. *mf* and by thy heav'nly art *f* im... pell'd ... shall praise

scythe. *mf* and by ... thy heav'nly art *f* im - pell'd shall praise thy fame in

scythe, and by thy heav'nly art *mf* impell'd and by thy heav'nly art *f* impell'd shall praise thy fame in

f

sonnets blythe, the stormy winds by spring allay'd no

fame in sonnets blythe. the stormy the stormy winds no

in sonnets blythe. the stormy winds by spring allay'd no

sonnets blythe. the stormy winds

sonnets blythe. the stormy winds by spring allay'd by spring allay'd no

dolce

The musical score is for a piece titled "Bishops Glees". It consists of five vocal parts and a piano accompaniment. The vocal parts are arranged in five staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "more shall rule with chill . . . ing sway. their the nymphs who in the no more shall rule with chill . . . ing sway. the". The piano accompaniment is at the bottom, with a treble and bass clef. It features a melody in the right hand and a bass line in the left hand. The tempo is marked "dolce" (slowly) and the dynamics include "mf" (mezzo-forte). The score is written in a style typical of 19th-century musical publications.

dolce
more shall rule with chill . . . ing sway.
dolce
more shall rule with chill . . . ing sway. their
dolce
more shall rule with chill . . . ing sway, the nymphs who in the
dolce
no more shall rule with chill . . . ing sway.
more shall rule with chill . . . ing sway. the
dolce
mf

delight to pass their happy days their happy

hap - - - py their hap - - - py hap - - - py days their happy

wood - y glade de - light to pass their happy days de - light to pass their happy days their happy

hap - - - py hap - - - py hap - - - py days their happy

nymphs who in the woody glade de light to pass their happy days de light to pass their happy days their happy

Handwritten musical score for "Bishops Glees". The score consists of five vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time, featuring a lively "Calando" section. The lyrics are "days their happy days." and "The stormy winds by the".

days their happy days .

The stormy winds by

days their happy days .

the

days their happy days .

days their happy days .

days their happy days .

Calando

Bishops Glees

f *p* *fz* *fz* *fz* *fz* *fz*



spring allay'd no more shall rule with chilling sway the stormy winds by spring allay'd, no more shall rule with
stormy winds by spring allay'd no more shall rule with chill...ing sway
the stormy winds by spring al...
the stormy winds by spring al...



chilling sway the stormy winds by spring allay'd no more

no more

p the stormy winds by spring allay'd the stormy winds by spring allay'd no more shall rule with

allay'd no more shall rule with chilling sway the nymphs who in

allay'd the stormy winds by spring allay'd no more shall rule with

Cres. *Cres.* *f*

ff shall rule with chilling sway.

ff shall rule with chilling sway. Shall to thy name in ev'ry

ff chill-ing sway with chilling chill-ing sway.

ff who in the woody glade. shall to thy name in ev'ry shade shall to thy name in

ff chill-ing sway with chilling chill-ing sway. Shall to thy name in

ff

Pay sweet devotion by their lays pay sweet de...vo-tion by their lays pay

shade paysweet de-votion bytheir lays pay sweet de...vo-tion by their lays pay

paysweetdevotion by their lays pay sweet de...vo-tion by their lays pay

ev'-ry shade in ev'-ry shade pay sweet de...vo-tion by their lays pay

ev'-ry shade in ev'-ry shade pay sweet de...vo-tion by their lays pay

8^{va}

p e staccato

f

loco

Molto legato e Piano

f

Bishops Glees

Un poco piu lento

sweet de - vo - tion by their lays. pay sweet de - vo -
 sweet de - vo - tion by their lays. pay sweet de - vo -
 pay sweet - pay sweet devotion by their lays.
 sweet pay sweet de - vo - tion by their lays. pay sweet de - vo -
 sweet pay sweet de - vo - tion by their lays. pay sweet de - vo -

fz f
 fz f
 a piacere
 Un poco piu lento

...tion by their lays

...tion pay sweet de...vo...tion by their lays.

pay sweet de...votion by their lays

...tion pay sweet de...vo...tion by their lays.

...tion by their lays

f

FINE.